IFAR reports

Volume 16, Numbers 2/3
February/March 1995

and The Art Loss Register

Titian's Rest on the Flight into Egypt *(1510). Stolen from Longleat House on January 6, 1995.*

Longleat Titian Stolen • Royal Portrait Restored

Montreal Art Police Get Forger and Van Dyck

Blatas Works Taken in New York

James II Portrait Restored

IFARreports
incorporating *Stolen Art Alert*

Volume 16, Numbers 2-3
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Figure 1. James II as Duke of York. Before treatment.

Introduction

Nowadays art historians who authenticate paintings are more often turning to conservators for help in understanding the construction and technique of works of art which they examine. IFAR frequently relies on its neighbors uptown at the Metropolitan Museum of Art Paintings and Object Conservation Departments and at the Institute of Fine Arts Conservation Center for help; we also seek advice from private conservators who specialize in a particular field or medium. It is crucial for interested buyers of art to realize what can be done in the laboratory as well as what cannot be done to determine age and authenticity.

Connoisseurs and art historians investigating authenticity can work with conservators in a variety of ways. A recent instance of collaboration at IFAR occurred with the study of the 17th-century portrait coming from the Peter Lely workshop (Figure 1), about which we reported in the April 1994 issue of *IFARreports*. Annette Rupprecht, Samuel H. Kress Fellow at the Institute of Fine Arts Conservation Center, undertook the analysis and restoration and gives our readers her report of treatment, and while it is of necessity technical, the article provides insight into the degree of complexity involved in restoring and investigating a work of art from a scientific angle.

Nancy J. Little

The Restoration Process

The research carried out by IFAR regarding this picture included opinions by various experts based on stylistic characteristics. According to Nancy Little's article in *IFARreports*, April, 1994, Sir Oliver Millar, former director of the Royal Collection and Surveyor of Her Majesty the Queen's Pictures, felt "...there is no inherent reason why the portrait...should not have been produced in Lely's studio." Susan Casteras, Curator of the Yale Center for British Art, New Haven, stated "while not a genuine Lely portrait (this picture) could very well have been executed in the 18th century by one of the next generation of Lely students." Dr. Hubert von Sonnenburg, Sherman Fairchild Chairman, Department of Painting Conservation at the Metropolitan Museum of

Figure 2. After cleaning.

Figure 3. After treatment.

Art, felt that "the IFAR version was a fine copy...although not by Lely himself, could have been executed fairly close to the period in which Lely was painting."

Since considerable research has been done on Lely's materials and techniques in the past, it was hoped that technical investigations addressed during the course of this recent conservation treatment might reveal information about the materials that would specifically relate it to Lely or his studio. It should be noted that technical analysis can disprove authenticity or dating of the picture.

Initial examination revealed that the original support is a single threaded, closed weave, medium weight linen canvas. Since the tacking margins have been removed and the canvas has been lined onto a supplementary fabric, determining the thread count with the naked eye was very difficult. An x-radiograph made at the Conservation Center using the Philips MG161 Industrial X-Ray Unit clearly shows the canvas to be comprised of 13 horizontal and 17 vertical threads per centimeter. This thread count is in keeping with other 17th-century canvases and with the canvases of two autographed portraits by Sir Peter Lely which, according to an article on "Lely's Studio Practice" by Karin Groen, former Research Scientist at the Hamilton Kerr Institute in Cambridge, England, were executed on "moderately finely woven canvases of 14/16 and 16/16 threads per centimeter." (Note 1)

Scalloping or cusping parallel to the vertical canvas threads occurs only along the midpoints of the canvas. This suggests that the support was originally stretched onto a rectangular stretcher and completely primed before it was trimmed to the oval format.

The original canvas has been cut to the dimensions of the stretcher, with no tacking margins remaining. The present shape differs slightly from that of the oval composition exposing some of the pink priming layer along the lower edge. (Figure 2) A small "v"- shaped notch centered along the upper edge and two "^" notches located along the lower edge appear to have been used as aids in repositioning the canvas onto its stretcher once it had been trimmed to its present format.

The support was previously glue lined to a medium weight linen canvas, probably during the 18th century. Both the original and supplementary support remain well adhered to one another and are in plane. A 1 7/8" horizontal tear through both canvases, along the upper left quadrant across the sitter's hair, was mended locally from the reverse in lieu of undertaking a more radical intervention, such as relining the picture, in an effort to preserve the past period conservation treatment.

The lining canvas is attached to a stretcher which Hubert von Sonnenburg believed dated from the 18th century. This raises the possibility that the original canvas is somewhat earlier.

The seven-membered oval expandable stretcher has pairs of wooden keys along each of the four 'corner' joins and one key along either side of the horizontal crossbar. Brown paper tape covers the tacking margins of the lining canvas and extends around the edge onto the reverse of the stretcher.

A thin pink ground covers the entire original support. A minute sample of the ground was taken along the bottom edge. Examination with the Nikon Labophot Polarizing Light Microscope by Kelly Jo Silfies, of the Walter McCrone Institute Laboratories, revealed the composition to be red lead, charcoal black, natural whiting, and unusually large particles of lead white. In her analysis, Karin Groen found the Sir Peter Lely portrait of "James II" (c.1662-3?) from the National Portrait Gallery in London to have a single layer of reddish-brown ground comprised of red ochre, charcoal black, and lead white. (Note 2) It would be interesting to know the size of the lead white particles from the James II portrait at the National Portrait Gallery. Lead particles of unusual size in both paintings might suggest that they are from the same period or that the pigment resulted from a particular mode of manufacture.

Although this portrait has been executed in oil, we are awaiting results of media analysis by Dr. Raymond White, Scientific Advisor at the National Gallery, London, to determine the specific medium employed. Three paint samples taken from Sir Peter Lely portraits and analyzed at the National Gallery for Karin Groen's research indicated a linseed oil medium with trace amounts of mastic resin present (possibly attributable to varnish residues). According to William Fever, who may have been one of Lely's pupils, Lely ground his white pigments in walnut oil and all remaining pigments in linseed oil. (Note 3)

The original oil paint on the gathered white ruffled shirt, cravat, dark burgundy-colored satin sash, and defined facial features were applied with visible impasto and remain in excellent condition. The original background and hair were applied smoothly and evenly with little brushmark texture. Our initial examination and subsequent cleaning tests revealed that the entire background had been overpainted and that the sitters' hair had been significantly altered. The hair had been completely reconstructed with paint in a resinous medium. The dramatic forms of the curls made the sitter appear more French than English. Further careful investigation revealed that both the hair and the background had been severely abraded during a past cleaning (Figure 2). After discussion with Dianne and Mario Modestini, the former, Special Consultant with the Conservation Center and the Samuel H. Kress Collection, and the latter, Conservator Emeritus from the Samuel H. Kress Collection, it was decided that in spite of the damage, it was essential to remove the entire overpaint through the hair and allow the artist's original form to be seen. In contrast, because less would be gained from exposing the heavily abraded original background, we chose to leave much of the old restoration intact.

The recent conservation treatment helped reveal the striking composition of this portrait and removed restorations that made the painting appear stylistically closer to the 18th century (Figure 3). Although technical investigations remain ongoing and are as yet inconclusive, we hope the results of the media analysis will provide further information linking this picture to the late 17th century and to the workshop of Sir Peter Lely.

Annette Rupprecht
Samuel H. Kress Fellow
New York University Conservation Center of the Institute of Fine Arts

Notes:

Note 1. Karin Groen, "Lely's Studio Practice," *Hamilton Kerr Institute Bulletin*, University of Cambridge, Vol. II, 1994, page 21

Note 2. *Ibid.* page 35.

Note 3. M. Kirby Talley, "Portrait Painting in England: Studies in the Technical Literature Before 1700" *The Paul Mellon Studies in British Art*, 1981, page 332.

When the Going Gets Tough—Fake Your Own

" You probably can fool some of the people most of the time."

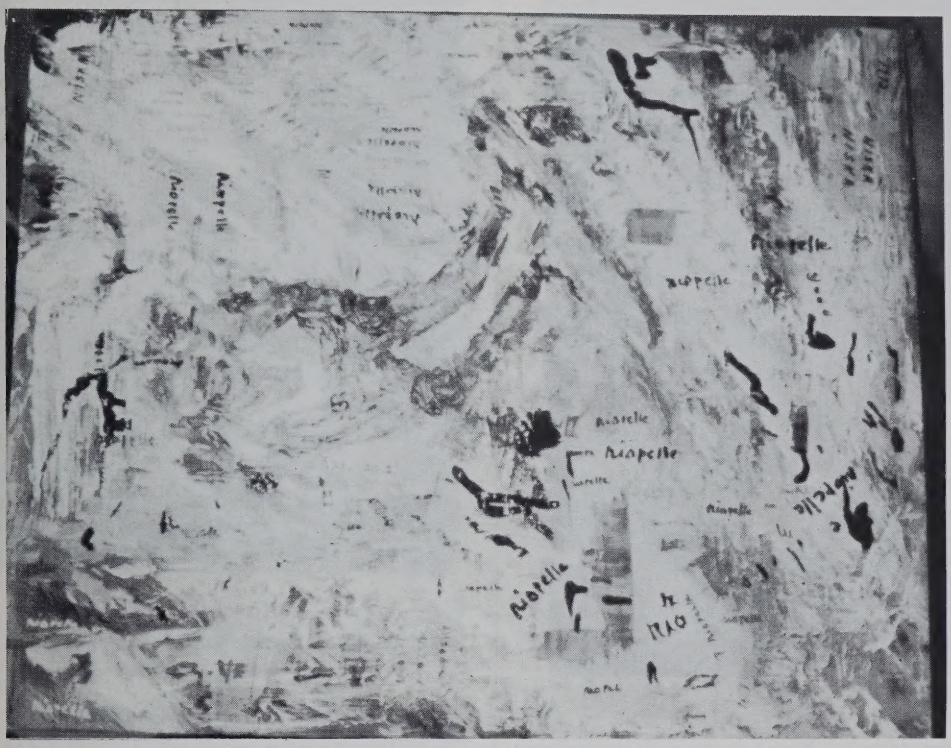
Detective Sergeant Quevillon (at right), with his colleague, holding a fake Riopelle.

It seemed the logical solution to Pierre Da Luisi!

When it appeared to him that he could not sell works with his signature, he put down someone else's and, better yet, someone who is famous.

The scam succeeded for awhile until a victim complained to police that he had been sold three fake paintings—after he tried to sell them to a leading Montreal art gallery, which informed him that he had a fake. After a tip-off, investigators found themselves at the home of the suspected forger. There they discovered the indisputable evidence of a faker at work. The illustrations speak for themselves.

In late October 1994, a special Montreal police task force on art seized forty-seven canvases from the home of the suspect, a Montreal resident. The canvases included



Canvas displaying the art of practicing Riopelle signatures.

practice pieces with blatant attempts to duplicate the signatures of several of Quebec's leading artists. According to reports, Detective Sergeant Mario Quevillon and his crew found paintings purportedly by Riopelle, Leo Ayotte, Rene Richard, Albert Rousseau, and Francois Lorties. Only one of the works, a Rousseau, was original. The suspect, it turns out, holds Rousseau in high esteem and actually had bought an authentic work.

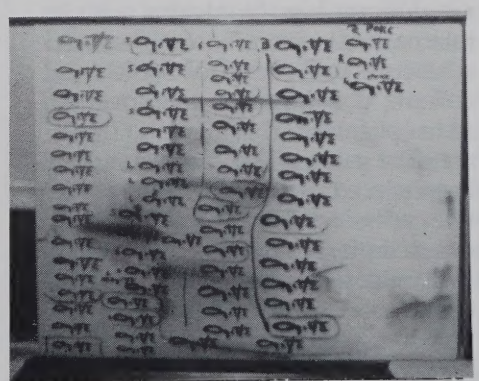
No single painting was a direct copy of known examples, but they were created 'in the manner of' various Quebec artists with the faked signatures applied. As pointed out in the newspaper account of *The Gazette Montreal*, October 28, it is not illegal to reproduce a work and even sign a name other than your own. But when the work is then sold and the buyer defrauded, a crime is committed.

According to the police, the motive behind the crime was, in the forger's own words,

> "I was trying to sell my paintings under my name 'Da Luisi', but nobody bought them. People were asking for names so I said to myself 'I will give them names.'"

So he did. Apparently, many of the owners of his works didn't mind that they had been duped. In fact, owners of some of the works refused to register a formal complaint. The suspect, facing many counts of fraud, is currently awaiting trial.

Nancy J. Little



Canvas with Ayotte's signature in the making by Pierre Da Luisi.

Blatas Works Taken from Storage Area

One of the paintings by Arbit Blatas stolen in New York City.

Between 150 to 200 works by the painter Arbit Blatas have disappeared from a storage facility in New York City. The loss was discovered when Mr. Blatas and his wife Regina Resnik, the renowned mezzo-soprano, went to the storage facility to select some works for an upcoming exhibition.

The key did not fit the lock on the unit and after "breaking-in," they found the space empty. Everything was gone.

Ms. Resnik and Mr. Blatas were shocked and dismayed by the disappearance of works from every period of his creative life. Among the paintings stolen are numerous portraits of well-known figures from the music world and stage, as well as landscapes and still lifes (see Nos. 83-93 in this issue).

Gone, too, is a series of paintings depicting scenes and characters from *The Threepenny Opera* that the couple was donating to the German government for a museum in Dessau, Kurt Weill's birthplace. One of the most poignant losses is a portrait of the artist's mother dated 1927.

Any information on the whereabouts of any of these Blatas works should be directed to Det. Reuben Santiago or Det. Bill Lynch of the Major Case Squad of the N.Y.P.D. at 212-374-3955.

Anna J. Kisluk

Titian Stolen from Longleat House

Titian, The Rest on the Flight into Egypt, *1510.*

England's stately homes with their abundant works of art are perhaps a natural target for art thieves. On January 6, 1995, at about 9 p.m. they struck again. This time they made off with three paintings from Longleat House in Wiltshire, home of the Marquess of Bath. The haul included an important work by Titian, *The Rest on the Flight into Egypt*, as well as a portrait of Eleanor of Austria from the circle of Joos van Cleve and the *Personification of Justice* by Bonifazio Veronese. All three are catalogued in this issue.

The Titian, taken from its frame by the thieves, had hung in the State Drawing Room at Longleat and according to press reports was linked to the alarm system. Lord Bath's land agent was one of the first on the scene after the alarms had sounded but by then the thieves had fled. The police, too, arriving within two minutes of the alarm found the thieves and their booty gone.

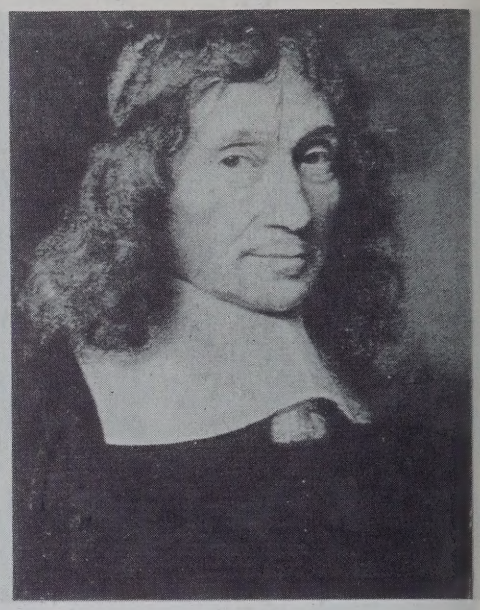
The thieves seem to have planned the burglary well. According to press reports, they either unplugged the floodlights which illuminate the grounds or covered them to hide their activities in darkness. Reportedly, a ladder was used, and this has led to speculation that a group of thieves may be at work in the area. Last November, a somewhat similar break-in at Wilton House, also in Wiltshire and the home of Lord Pembroke, resulted in the loss of a painting of Rembrandt's mother which is still missing.

Given the significance of the stolen works, Nordstern Art Insurance Limited, the insurer of the works, has offered a reward of up to £100,000 for information leading to their safe recovery, subject to specific conditions. Adrian Uyt den Bogaard, Managing Director of Nordstern in the U.K., said in a press release: "Whilst it constitutes a significant loss, Nordstern, with its international network of offices and contacts, is well placed to handle it and is doing all in its power to recover the stolen pictures."

The value of the Titian alone has been placed at £5 million. Just over two years ago, another well-publicized theft occurred at Houghton Hall in Norfolk, the home of the Marquess of Cholmondeley, during which a painting by Jean Baptiste Oudry, entitled *The White Duck*, was stolen. It is still missing.

A.J.K.

Louvre Struck Again



Nanteuil's Portrait of Jean Dorieu, *1660. Stolen from the Louvre.*

In less than year, the Louvre Museum in Paris has been a theft victim a second and then a third time. On the evening of January 11, a thief took less than four minutes to slice a painting out of its frame and make off with it during a hiatus in the guards' rounds.

This time the Louvre lost a 19th-century landscape by the artist Lancelot Théodore Turpin de Crise, *Deer in a Landscape*, 28 by 27 in. It has been valued at $37,000.

A few days later, a thief stole a battle ax from a 17th century bronze sculpture by Martin Desjardins. Approximately three feet long and weighing about 37 pounds, the ax disappeared during visiting hours and while security guards were nearby. Ten days after the theft, , the ax was returned anonymously and was retrieved in the courtyard.

Last July, a pastel, *Portrait of Jean Dorieu*, by Robert de Nanteuil and dated 1660 was stolen from the museum. It is catalogued in this issue, No. 157. A spokesman for the Louvre, following this series of thefts from one of the world's premier institutions, has called on the government to provide more funds for museum security, including the hiring of more guards.

A.J.K.

Montreal Police Recover a Van Dyck

Det. Sgt. Denis Bergeron and Det. Sgt. Mario Quevillon with the recovered Van Dyck.

Last May, Montreal police recovered *Head of a Woman* by Sir Anthony Van Dyck, the Flemish painter, four years after it had been stolen from a castle in Ireland. Two Montreal area residents, John Chambers and John Louis St. Armand, were arrested as suspects and were charged with receiving stolen property worth more than $1,000 and with conspiracy. Mr. St. Armand was also charged with possession of a weapon.

Head of a Woman was stolen in 1990 along with two portraits by Van Dyck of King Charles I and Queen Henrietta Maria and two paintings by Jack B. Yeats, the Irish artist and brother of Willam Butler Yeats, from the 12th-century castle of Lord Dunsaney. Thieves entered through a ground floor window and made off with all five works.

The recovery was the work of the Montreal Urban Community police, working with Interpol. Interpol Dublin suspected the possible involvement of the IRA in the theft and in the course of its investigations came across the name of a Norman Douglas McCloud, then a resident of Quebec. In April of 1992, Interpol requested the assistance of the Montreal police in locating McCloud on suspicion that he had in his possession the *Head of a Woman* stolen from Dunsaney castle.

Det. Denis Bergeron and Det. Sgt. Mario Quevillon of the Montreal Urban Community police had had a good deal of experience investigating art thefts in Montreal and were called upon to assist Interpol Dublin. However, McCloud died in late 1992 and was never interrogated regarding the theft in Ireland. In 1993, a prisoner claiming knowledge of the whereabouts of the painting tried to strike a deal but was turned down. Leads on the painting evaporated only to resurface. At one point, it was rumored to be in the United States. Det. Bergeron lost track.

Then, in May 1994, the Montreal police received an anonymous tip that a stolen painting was being offered for sale by a gang in Montreal. As is often the case, specifics at this point were lacking. Police only knew "a painting" was on the market. A press report quotes Det. Bergeron as saying, "We knew it was a painting but we didn't know it was this painting."

Police officers from Montreal's anti-gang unit, hoping to catch several fish in their net and perhaps catch the potential buyers as well, apparently planned on shadowing the two suspects. They followed the two men to a hotel where one sat, according to reports, for two and half hours with a package on his lap. The other man left but then returned. Watching the two suspects in their car, the police were dismayed to see a police patrol car pull up, apparently to give the men a ticket for parking in a no-parking zone. Forced to take action before the two suspects were frightened off, the police arrested the two men and discovered a wrapped painting on the back seat.

Only on unwrapping was it discovered to be the stolen Van Dyck. Det. Quevillon told IFAR ,"One major fact that helped in the recovery is that we had a photo of the missing painting, which was published in *IFARreports*. Only a description of the item would not have sufficed to go further with the investigation." Det. Bergeron was quoted in the press as saying, "it was one of my best days on the police force." The painting he had tracked for almost two years had finally been found.

A.J.K.

Art Stolen from Biltmore House Recovered

One of the Biltmore House netsukes which have been recovered.

In May 1991, the staff at Biltmore House in Asheville, N.C. discovered that over thirty netsukes and several other works had been stolen from the collection originally formed by George Vanderbilt at the beginning of the 20th century. Most of the works were taken from a single display in one of the bedrooms of the house.

In late December 1994, the works were once more on display in Biltmore House. An intensive investigation by the F.B.I. led to the recovery of all the items stolen. (See the list of recoveries on p. 8-10.)

The Biltmore estate, still owned by a member of the Vanderbilt family, houses a collection of over 50,000 objects and a library containing more than 26,000 volumes. An example of the opulent lifestyle of the wealthy at the start of this century, it draws many visitors and tourists and has been used as the setting for a number of films, including "Being There."

Even though the objects have been returned, the investigation into the circumstances surrounding their theft is continuing, and no suspects have been arrested.

A. J. K.

Recoveries

Fine Art

Paintings, Pastels, Mixed Media Works, Watercolors

FORTIN, Marc-Aurèle (1888-1970). Fishermen at Perce, 1942. 56.0 x 71.0 cm. *N93.41.1. Westmount, Canada. Oct. 3, '92. (*IFARreports*, Feb.-Mar. '93, no. 97)

REMBRANDT, H. van Rijn, Circle of (1606-69). *The Arrest of Jesus*. Oil on canvas. 51.0 x 43.0 cm. *N94.133.1. New York, NY. Jul. 1, '93. (*IFARreports*, May/June '94, no. 193)

Decorative Arts

Clocks

BARAT, Phillippe. Louis XV mantle clock, 1757. Porcelain, brass, and ormolu. *N91.340.1. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 884)

Tapestries, Textiles

BEAUVAIS TAPESTRY MANUFACTURY. "Russian Games - Blind Man's Bluff." Silk. 269.2 x 430.7 cm. *N94.371.1. Palm Beach, FL. Sep. 16, '94. (*IFARreports*, Dec. '94, no. 1075)

Asian Art

Arms, Armor

Knife. Bronze, ivory, and silver. N91.340.7. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 926)

Dagger with sheath with side knife. Red lacquer. L. 36.8 cm. N91.340.35. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 927)

Dagger with sheath, 1900. L. 27.9 cm. N91.340.33. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 928)

Dagger with sheath, 1900. Steel and tortoiseshell. L. 29.2 cm. N91.340.34. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 929)

Netsuke

Netsuke. Coiled Dragon. Sandalwood? Ht. 2.5 cm. *N91.340.28. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 900)

Netsuke. Dog. Sandalwood. Ht. 3.2 cm. *N91.340.30. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 901)

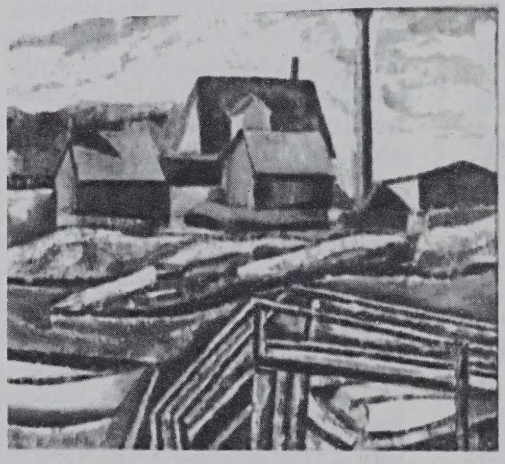
Netsuke. Gibbon Eating Fruit. Wood. Ht. 5.1 cm. *N91.340.27. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 902)

Netsuke. Group of Turtles. Sandalwood. Ht. 3.8 cm. *N91.340.23. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 903)

Netsuke. Human-headed Snake Surrounding a Basket. Sandalwood. Ht. 3.8 cm. *N91.340.15. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 904)

Netsuke. Kingfisher on a Large Flower. Sandalwood. Ht. 5.1 cm. *N91.340.2. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 905)

~ Information Sought ~



Emy Herzfeld (American, 1890-1962), Landscape, circa 1940, oil on canvas.

Emy Herzfeld (American, 1890-1962), Easter Comes to New York, circa 1940, oil on canvas.

Information is sought on the whereabouts of the above paintings by Emy Herzfeld or other works by the same artist. A family member is interested in locating paintings by Herzfeld for sentimental reasons. If you have any information regarding either of these works or others by her, please contact:

The International Foundation for Art Research at
46 East 70th Street, New York, NY 10021
tel: 212-879-1780; fax: 212-734-4174

Netsuke. Kneeling Woman Holding a Basket. Ivory. Ht. 7.6 cm. *N91.340.14. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 906)

Netsuke. Kyoto style. Wolf Eating a Deer's Leg. Ivory. Ht. 3.8 cm. *N91.340.3. Biltmore. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 907)

Netsuke. Kyoto style. Crouching Dog/Wolf. Wood and agate. Ht. 2.5 cm. *N91.340.21. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 908)

Netsuke. Man/Demon Riding a Rooster. Sandalwood. Ht. 3.8 cm. *N91.340.25. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 909)

Netsuke. Monster/Dog Guarding Hollow Sphere. Sandalwood. Ht. 6.4 cm. *N91.340.20. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 910)

Netsuke. Mouse. Ivory. Ht. 2.5 cm. *N91.340.12. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 911)

Netsuke. Puppy Gnawing. Sandalwood. Ht. 2.5 cm. *N91.340.26. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 912)

Netsuke. Reclining Horse. Sandalwood. 2.5 cm. *N 91.340.4. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 913)

Netsuke. Reclining Bullock. Sandalwood. Ht. 2.5 cm. *N91.340.16. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 914)

Netsuke. Seated Man Smoking a Pipe. Ivory. Ht. 3.8 cm. *N91.340.6. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 915)

Netsuke. Seated Man Holding a Scroll. Ivory. Ht. 6.4 cm. *N91.340.22. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 916)

Netsuke. Seated Man Smoking a Pipe. Ivory. Ht. 3.8 cm. *N91.340.29. Biltmore Company. Asheville, NC. (*IFARreports*, Oct. '91, no. 917)

Netsuke. Temple Dog's Head. Ivory. Ht. 5.1 cm. *N91.340.13. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 918)

Netsuke. Three peasants drinking. Ivory. Ht. 2.5 cm. *N91.340.18. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 919)

Netsuke. Tiger at Bay. Monkeywood? Ht. 3.2 cm. *N91.340.19. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 920)

Netsuke. Two Men with Two-Wheeled Cart. Ivory. Ht. 2.5 cm. *N91.340.10. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 921)

Netsuke. Two Wolves. Sandalwood. Ht. 3.8 cm. *N91.340.31. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91. no. 922)

~ *Stolen Art Alert*~

This painting by Walter Lofthouse Dean was stolen sometime over the 1994 Memorial Day weekend in Danvers, Massachusetts. It is signed in the lower left and inscribed on the back of the frame with various exhibition dates, including 1896, 1897, 1898, and 1899. A reward, subject to the usual conditions, is being offered for information leading to its recovery.

Walter Lofthouse Dean (American, 1854-1912), Lost, *1895*. Oil on canvas. 127.0 x 101.6 cm.

If you have any information regarding this work please contact:

The Art Loss Register
at the
The International Foundation for Art Research
46 East 70th Street, New York, NY 10021
tel: 212-879-1780; fax: 212-734-4174

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Netsuke. Warrior on a Steed. Sandalwood. Ht. 3.8 cm. *N91.340.5. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 923)

Netsuke. Dog with a Large Ball. Ivory. Ht. 3.8 cm. *N91.340.11. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 924)

Seated Man. Bronze. Ht. 14.0 cm. *N91.340.24. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 925)

Asian Art Objects

Box on stand. Mahogany. Ht. 6.4 cm. *N91.340.8. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 898)

Urn. Jade. Ht. 7.6 cm. *N91.340.9. Biltmore Company. Asheville, NC. May 5, '91. (*IFARreports*, Oct. '91, no. 899)

82

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

83

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

82 DEAN, Walter Lofthouse (1854-1912). *Lost*, 1895. Oil on canvas. 127.0 x 101.6 cm. Signed l/l: Walter L. D. Area of signature damaged, with paint flaked off. In a carved and gilded period frame. Marked on verso with exhibition dates of 1896, 1897 and 1898. *N95.10.1. Danvers, MA. May 28, '94. *Reward.*

American, 20th Century

83 BLATAS, Arbit (b. 1908). *Artist's Mother*, 1927. Oil on canvas. Signed and dated l/r: A. Blatas/1927. One of approximately 200 works by the same artist which have been stolen. *N95.39.14. New York, NY. Jan. 1, '94.

84 BLATAS, Arbit (b. 1908). *The Beggar's Clothing Shop*. Oil on canvas. 89.0 x 120.0 cm. One of a series of paintings by the artist depicting scenes and characters from The Threepenny Opera which were among the approximately 200 works by the same artist which have benn stolen. *N95.39.17. New York, NY. Jan. 1, '94.

84

85 BLATAS, Arbit (b. 1908). *The Brothel*. Oil on canvas. 121.0 x 170.0 cm. One from a series of paintings depicting scenes and characters from The Threepenny Opera which were among the approximately 200 works by the same artist which have been stolen. *N95.39.16. New York, NY. Jan. 1, '94.

86 BLATAS, Arbit (b. 1908). *Lotte Lenya as Jenny*. Pen and gouache on paper. 67.0 x 58.0 cm. One from a series of ten drawings depicting characters and scenes from The Threepenny Opera which are among the approximately 200 works by the same artist which have been stolen. Signed l/r: A. Blatas. *N95.39.15. New York, NY. Jan. 1, '94.

87 BLATAS, Arbit (b. 1908). *Morocco - Arab Fruit Vendor*, 1959. Oil on canvas. Signed and dated l/r: A. Blatas/1959. One from a series of eight Middle Eastern genre scenes. These were among the approximately 200 works by the same artist which have been stolen. *N95.39.13. New York, NY. Jan. 1, '94.

88 BLATAS, Arbit (b. 1908). *Mstislav Rostropovich in Concert*. Oil on canvas. 243.8 x 121.9 cm. Signed l/r: Blatas. One from a series of portraits by Arbit Blatas including portraits of Sylvia Sidney, Mr. and Mrs. Kelekian, Monsieur Lamay, the actor Dalmatov, Paul Segnitz, David Oistrakh, Isaac Stern, Gasson, Kasimir Kord, Gottfried von Einem, David Diamond, Harold Rome, Joan Sutherland as Rosalinde, Cristina Hoyos as Carmen, Olive Deering, Joel Grey as the emcee in Cabaret, Marie Michelle, Al Hirschfeld, Sigmund Freud, and Sigmund Menkes. These works were among the approximately 200 by the same artist which have been stolen. *N95.39.11. New York, NY. Jan. 1, '94.

89 BLATAS, Arbit (b. 1908). *Paris - Pont des Arts*. Gouache on board. 60.9 x 81.3 cm. Signed l/r: A. Blatas. One of approximately 200 works by the same artist which have been stolen. *N95.39.10. New York, NY. Jan. 1, '94.

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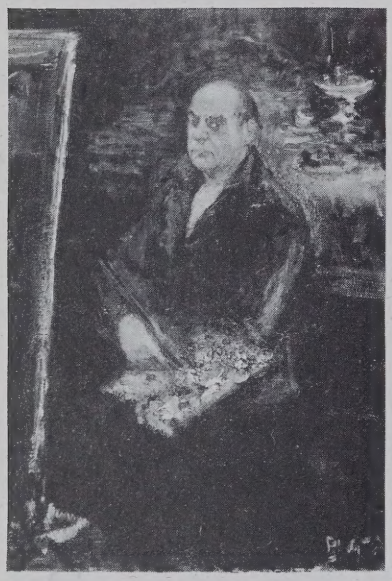

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90 BLATAS, Arbit (b. 1908). *Regina Resnick as Carmen*. Oil on carton. Signed u/l: A. Blatas. One from a series of portraits of Ms. Resnick, the mezzo-soprano, some depicting her in various roles, including in The Medium, Carmelites, Pique Dame, Frau Ohne Schatten, and as the dead Carmen, as Dame Quickly, as Klytemnestra in a dressing room, and in concert. This series of portraits of Ms. Resnik were among the approximately 200 works by the same artist which have been stolen. *N95.39.12. New York, NY. Jan. 1, '94.

91 BLATAS, Arbit (b. 1908). *Self-Portrait*. Oil on canvas. 74.0 x 54.5 cm. Signed l/r: Blatas. One of approximately 200 works by the same artist which have been stolen. *N95.39.18. New York, NY. Jan. 1, '94.

92 BLATAS, Arbit (b. 1908). *Spanish Cafe Interior*, 1952. Oil on canvas. Unsigned. One of approximately 200 works by the same artist stolen. *N95.39.8. New York, NY. Jan. 1, '94.

93 BLATAS, Arbit (b. 1908). *Still Life With Lemons*. Oil on canvas. Signed l/r: A. Blatas. One of approximately 200 works by the same artist which have been stolen. *N95.39.9. New York, NY. Jan. 1, '94.

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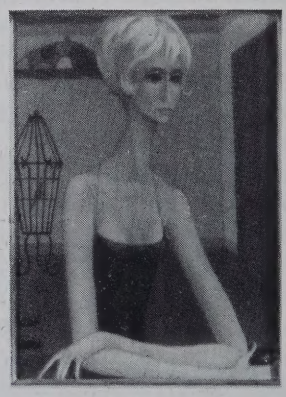

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94 HELD, Al (b. 1928). *Fathom Mark II*, 1988. Acrylic on linen. 121.9 x 121.9 cm. *N94.422.11. Gladwyne, PA. Dec. 5, '94.

95 KEANE, Margaret. *Gilded Cage*, 1963. Oil on canvas. 48.3 x 30.5 cm. *N94.422.5. Gladwyne, PA. Dec. 5, '94.

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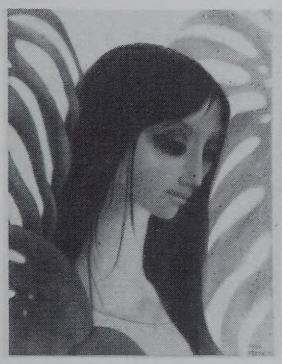

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96 KEANE, Margaret. *Noreen*, 1974. Oil on canvas. 76.2 x 60.9 cm. *N94.422.1. Gladwyne, PA. Dec. 5, '94.

97 KEANE, Margaret. *Noreen San*, 1979. Oil on canvas. 508.0 x 40.6 cm. *N94.422.4. Gladwyne, PA. Dec. 5, '94.

98 KEANE, Margaret. *Reflections*, 1972. Oil on canvas. 60.9 x 45.7 cm. *N94.422.3. Gladwyne, PA. Dec. 5, '94.

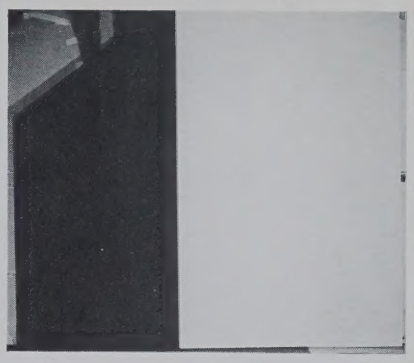
99 KEANE, Margaret. *Three Faces*, 1974. Oil on canvas. 60.9 x 76.2 cm. *N94.422.2. Gladwyne, PA. Dec. 5, '94.

100 KELLY, Ellsworth (b. 1923). *Black and White*, 1976. Oil on canvas. 91.0 x 98.0 cm. *N94.422.7. Gladwyne, PA. Dec. 5, '94.

101 MCCALL, Robert Theodore (b. 1919). *Exterior View Space Habitat*, 1980. Acrylic on board or canvas. 90.0 x 120.0 cm. Also entitled: "Giant Shuttle Arriving at Space Habitat" and "Space Shuttle of Tomorrow - Docking." Signed and dated l/r: McCall/9.80. Depicting the space shuttle in dock, with the name "Star Cruiser." *N94.445.1. Glendale, CA. Jan. 1, '90. *Reward.*

102 SPENCER, Robert (1879-1931). *Black River*. Oil on canvas. 63.5 x 76.2 cm. Signed l/r: Robert Spencer. *N95.23.3. Los Angeles, CA. Apr. 1, '93.

103 SPENCER, Robert (1879-1931). *Casino*. Oil on canvas. 63.5 x 76.2 cm. Signed l/r: Robert Spencer. Possibly dates from the 1920s or 1930s. *N95.23.1. Los Angeles, CA. Apr. 1, '93.



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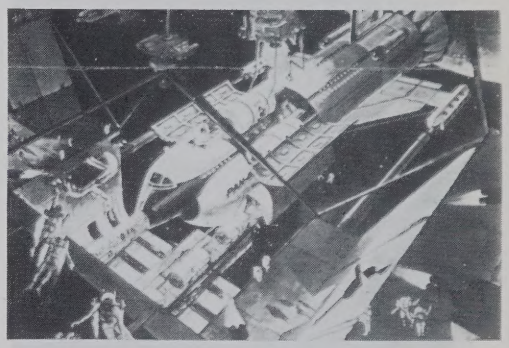

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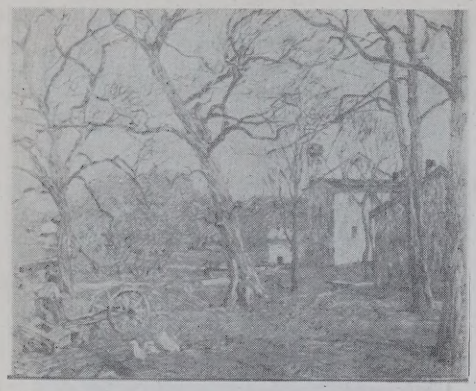

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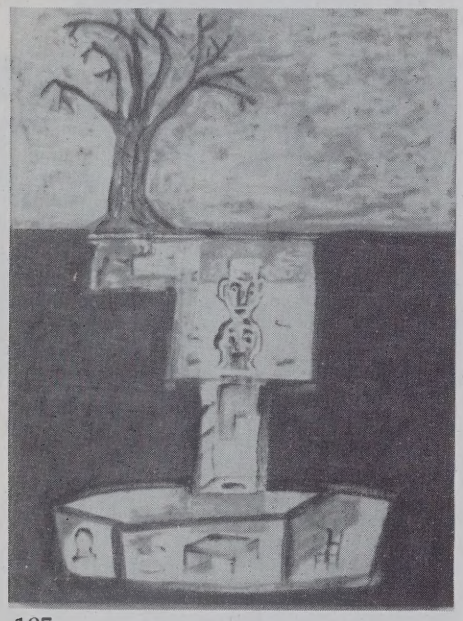

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104 SPENCER, Robert (1879-1931). *Spring*. Oil on canvas. Impressionistic. Signed l/r: Robert Spencer. *N95.23.2. Los Angeles, CA. Apr. 1, '93.

105 WINTERS, Robin. *Shelter*, 1994. Acrylic on canvas. 111.8 x 83.8 cm. *N95.28.1. New York, NY. Dec. 7, '94.

Austrian, 15th Century

106 *St. James Major*. Oil on panel. 75.0 x 35.0 cm. *N95.2.1. Brussels, Belgium. Nov. 12, '94.

107 *St. Ursula*. Oil on panel. 75.0 x 35.0 cm. *N95.2.2. Brussels, Belgium. Nov. 12, '94.

Belgian, 19th Century

108 BOULENGER, Hippolyte (1837-74). *Autumn Landscape*. Oil on canvas. 46.0 x 67.0 cm. *N95.25.4. Brussels, Belgium. Oct. 1, '94. Interpol Number : E-194/10-1994

109 KHNOPFF, Fernand (1858-1921). *Madame Franz Philippson*, 1899. Oil on canvas. 75.0 x 67.0 cm. Signed l/l. *N95.25.1. Brussels, Belgium. Oct. 1, '94. Interpol Number : E-194/10-1994

107

110 UNTERBERGER, Franz Richard (1832-1902). *Mountain- landscape*. Oil on canvas. 46.5 x 58.5 cm. Signed in l/r. *N95.6.2. Poznan, Poland. Sep. 1, '93. Interpol Number : E-108/6-1994

Czech, 19th Century

111 *Fourteen Stations of the Cross*. Oil on canvas. 50.0 x 30.0 cm. Each representing the various stations of the cross, within a finely carved painted wood frame with an arched top surmounted by a cross and with a Roman numeral in gilt in a circular reserve below, the title of each scene inscribed below in Czech. Illustration is of XIII, the Deposition. *N95.27.1. Dlouha, Pribram, Czech Republic. Dec. 2, '93. Interpol Number : E-92/6-1994

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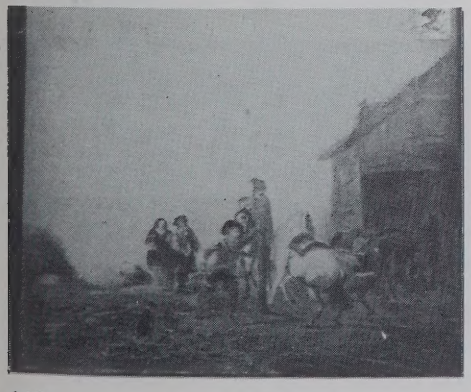

115

Dutch, 16th Century

112 LEYDEN, Lucas van (1494-1538), After. *Triumph of Mordechai in Jerusalem*. Oil on copper. 60.0 x 50.0 cm. *N95.29.1. Brussels, Belgium. Jul. 25, '94.

Dutch, 17th Century

113 AELST, Willem Van (1627-83). *Still Life*. Oil on canvas or panel. 20.0 x 20.0 cm. Dimensions may be 25.0 x 25.0 cm. *N95.25.3. Brussels, Belgium. Oct. 1, '94. Interpol Number : E-194/10-1994

114 BREKELENKAM, Quiringh Gerritsz. van (1620-68). *Paying the Charwoman*. Oil on panel. 49.0 x 65.0 cm. *N95.30.2. Enschede, The Netherlands. Oct. 3, '94. Interpol Number : 94-275867

115 WOUWERMAN, Philips (1619-68). *The Riding School*. Oil on canvas. 80.0 x 90.0 cm. *N95.5.3. Warsaw, Poland. Jun. 7, '93. Interpol Number : E-94/6-1994

Dutch, 18th Century

116 SCHOUMAN, Martinus (1770-1848). *Ships at Sea*. Oil on panel. 47.0 x 61.0 cm. *N95.30.1. Enschede, The Netherlands. Oct. 3, '94. Interpol Number : 94-275867

Dutch, 19th Century

117 BLANC, J. le. *Fishing Boats Near the Beach*. Watercolor. 24.0 x 35.0 cm. Signed: l/l. *N95.32.2. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number : 94-289454

118 COSTER, Jan Herman (1846-1920). *Landscape with Cows*. Oil on canvas. 37.0 x 63.0 cm. Signed: l/l. *N95.32.4. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number : 94-289454

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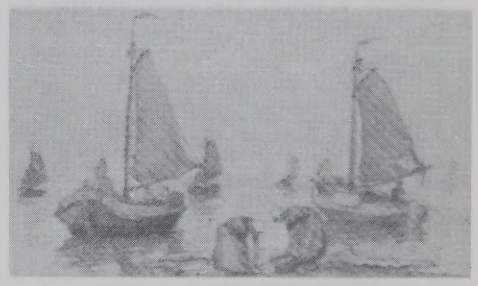

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119 DAALHOFF, Hermanus Antonius Henri (1867-1953). *House Scene*. Oil on panel. 26.0 x 35.0 cm. *N95.32.5. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number : 94-289454

121

120 DEKKER, A. *Bulb Field*. Oil on canvas. 45.0 x 55.0 cm. *N95.32.6. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number : 94-289454

121 ENDLICH, J. *Cottage*. Oil on canvas. 30.0 x 40.0 cm. *N95.32.7. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number : 94-289454

122 FUNKE, Bernhard Anton (1869-1955). *Vase with Flowers*. Oil on board. 33.0 x 24.0 cm. *N95.32.8. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number : 94-289454

122

123

123 HORSELENBERG, W. *Veerse Harbor*. Oil on canvas. 50.0 x 70.0 cm. Signed: l/l. Boat moored in a harbor with houses in the background. *N95.32.12. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

124 ISRAELS, Josef (1824-1911). *Kaagerplassen with a Man in a Boat*. Oil on panel. 43.0 x 61.0 cm. Showing a man paddling in a boat in the foreground. N95.30.3. Enschede, The Netherlands. Oct. 3, '94. Interpol Number: 94-275867

125 JONGH, Oene R. de (1812-96). *Winter in Utrecht*. Oil on canvas. 68.0 x 54.0 cm. Signed: l/r. *N95.32.13. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

125

126

126 KEVER, Jacob Simon Hendrik (1854-1922). *Interior with Farming Family*. Watercolor. 46.0 x 55.0 cm. *N95.32.14. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

127 NOORT, J. van. *Beach Scene*. Oil on panel. 35.0 x 50.0 cm. Signed: l/r. *N95.32.16. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

128 PELT, Godefridus Theodorus Marie van (1873-1926). *Workmen*. Watercolor. 15.5 x 22.0 cm. N95.32.17. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

127

129

129 PIETERS, Evert (1856-1932). *River Landscape*. Oil on canvas. 42.0 x 57.0 cm. Signed: l/l. *N95.32.18. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

130 ROKS, A. *Still Life with Bottle*. Oil on panel. 15.0 x 25.0 cm. N95.32.19. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

131 SALLE, Modesta Joseph de (1826-77). *Portrait of a Woman*, 1852. Oil on canvas. 140.0 x 95.0 cm. Signed and dated l/l. *N95.20.1. Wiesbaden, Germany. Mar. 19, '94. Interpol Number: E-153/8-1994

131

132

132 SCHILD, Hendrik David (1872-1928). *Village Center*. Oil on canvas. 45.0 x 60.0 cm. *N95.32.20. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

133 SCHIPPERUS, Pieter Adrianus Piet (1840-1929). *Figures in a Forest*. Watercolor. 30.0 x 60.0 cm. *N95.32.21. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

134 SCHIPPERUS, Pieter Adrianus Piet (1840-1929). *Woman Gathering Wood*. Watercolor. Ht. 39.0D. 26.0 cm. *N95.32.22. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

133

134

135 SCHUURMAN, J. *Farmer and Wagon*. Oil on canvas. 40.0 x 50.0 cm. *N95.32.23. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

136 STAVEREN, A. van. *Still Life with Fruit and Pitchers*. Oil on canvas. 83.0 x 70.0 cm. *N95.32.26. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

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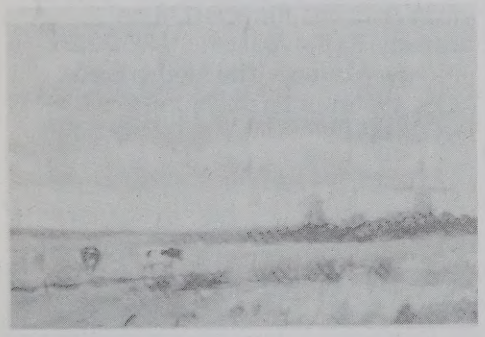

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137 *The Drunkard*. Oil on canvas. 60.0 x 80.0 cm. *N95.5.5. Warsaw, Poland. Jun. 7, '93. Interpol Number: E-94/6-1994

138 VORSTENBOSCH, T. *Back of a Woman*. Mixed media. 100.0 x 60.0 cm. N95.32.27. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

139 WANING, Cornelis Anthonij van (1861-1921). *Fishing Boats*. Oil on canvas. 28.0 x 39.0 cm. Signed: l/r. *N95.32.29. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

140 WEISSENBRUCH, Hendrik Johannes (1824-1903). *Cows and Windmills*. Watercolor. 23.0 x 32.0 cm. *N95.32.30. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

Dutch, 20th Century

141 BOOT, Anneke (b. 1945). *Snow Scene in Leiden*. Oil on canvas. 40.0 x 60.0 cm. Signed: l/r. *N95.32.3. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

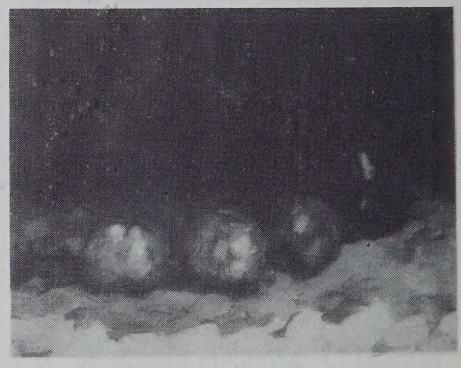
142 HOOGEVEEN, Douwe Mattheus (b. 1891). *Still Life*. Oil on canvas. 59.0 x 49.0 cm. N95.32.11. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

143 MENSE, Carlo (1886-1965). *The Holy Family*. Paint on glass. 35.0 x 30.0 cm. Signed: l/l. In clear green, blue and yellow; may be with silver colored frame. *N95.31.1. Doorwerth, The Netherlands. Oct. 10, '94. Interpol Number: 94-138912

144 MOHR BLAAUW, Alice (b. 1892). *Still Life with Poppies*. Watercolor. 62.0 x 52.0 cm. *N95.32.1. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

145 NOLTEE, Bernardus Cornelis Cor (1903-67). *Still Life with Bottle and Apples*. Oil on canvas. 30.0 x 40.0 cm. Signed: l/l. *N95.32.15. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

146 SCHREINEMACHER, H. *Flower Still Life*. Watercolor. 70.0 x 80.0 cm. A group of four stolen. *N95.34.1. Malden, The Netherlands. Oct. 21, '94. Interpol Number: 211094.0500.121



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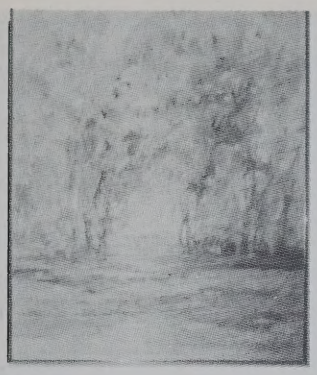

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147 SCHREINEMACHER, H. *Forest*. Oil on canvas. 110.0 x 90.0 cm. Signed: l/r. *N95.34.3. Malden, The Netherlands. Oct. 21, '94. Interpol Number: 211094.0500.121

148 SCHREINEMACHER, H. *Rooster*. Watercolor. 80.0 x 100.0 cm. Signed: l/r. Representing a cock with a many-plumed tail, rounded body and prominent comb. *N95.34.2. Malden, The Netherlands. Oct. 21, '94. Interpol Number: 211094.0500.121

149 SLUYTERS, J. C. B. (Jan) (1881-1957). *Portrait of a Baby*. Watercolor with pencil. 43.0 x 34.0 cm. *N95.32.24. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

English, 19th Century

150 CLINT, Alfred (1807-83). *The Wooer*, 1845. Oil on canvas. 50.0 x 50.0 cm. Signed and dated 1845. *N95.5.1. Warsaw, Poland. Jun. 7, '93. Interpol Number: E-94/6-1994

151 MAYER, Mathilde. *Portrait of a Woman*, 1873. Oil on canvas. 58.0 x 48.0 cm. *N95.25.2. Brussels, Belgium. Oct. 1, '94. Interpol Number: E-194/10-1994

152 ROE, Robert Henry (1793-1880). *Rural Landscape*, 1860. Oil on canvas. 60.0 x 80.0 cm. Dimensions include the frame. *N95.5.4. Warsaw, Poland. Jun. 7, '93. Interpol Number: E-94/6-1994

European, 19th Century

153 *Seascape*. Oil on canvas. 55.0 x 70.0 cm. *N95.24.1. Moscow, Russia. Aug. 30, '93. Interpol Number: E-173/9-1994

European, Century Unknown

154 *St. Francis of Assisi*. Oil on canvas. 57.0 x 45.0 cm. *N95.14.1. Warsaw, Poland. Nov. 20, '91. Interpol Number: E-133/7-1994

151 *(Detail)*

152

153

154

Flemish, 16th Century

155 CLEVE, Joos van, School of, (1485-1540). *Portrait of Eleanor of Austria*. Oil on panel. 12.5 x 10.0 in. *L95.80.2. Jan. 6, '95. *Reward*.

Flemish, 17th Century

156 HEERSCHOP, Hendrik (1620-72). *The Healer*. Oil on canvas. 50.0 x 30.0 cm. *N95.5.2. Warsaw, Poland. Jun. 7, '93. Interpol Number: E-94/6-1994

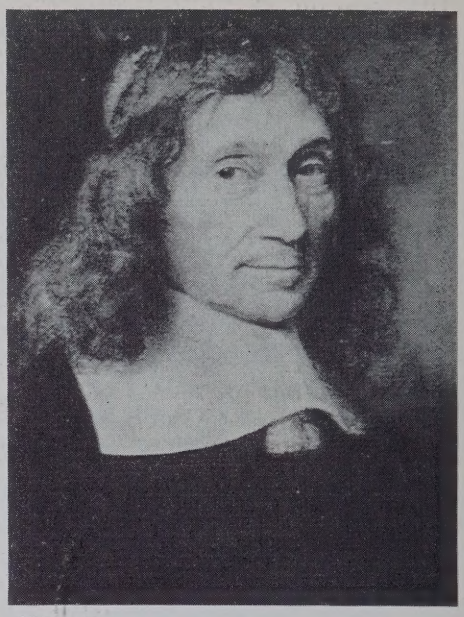
French, 17th Century

157 NANTEUIL, Robert (1623-78). *Portrait of Jean Dorieu*, 1660. Pastel and pencil on beige paper laid down on board. 33.0 x 25.0 cm. Signed Nanteuil and on the right "Facieba T 1660" *L94.1008.1. Paris, France. Jul. 10, '94. Interpol Number: E-144/8-1994

French, 19th Century

158 PISSARRO, Camille (1830-1903). *Farm House and Figure*. Pastel. 21.6 x 29.2 cm. Double-sided. Depicting a farm house in middle ground with a figure standing in front of a gateway at center, a tree at left. Verso depicting a forest at right with a field at left. Originally accompanied by a certificate. *N95.39.1. New York, NY. Jan. 1, '94.

156



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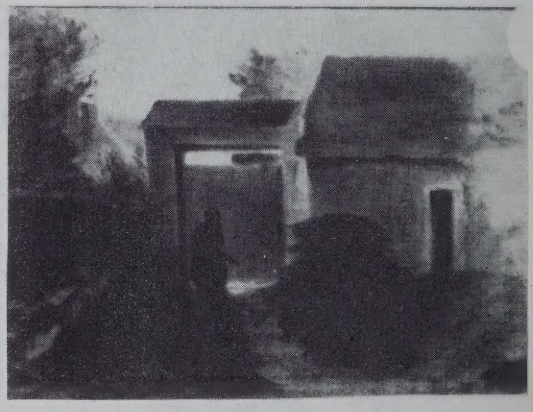

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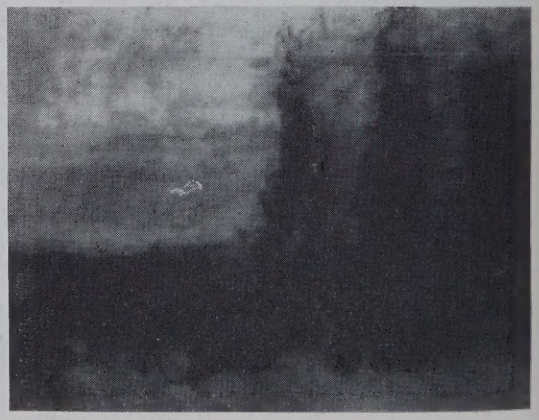
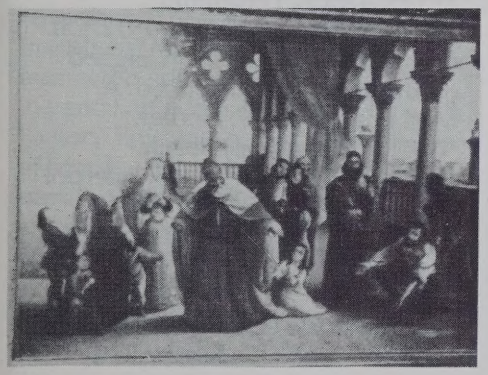


158 *(Verso)*

German, 19th Century

159 BAUER, Robert. *The Goatherd.* Oil on canvas. 106.0 x 78.0 cm. *N95.6.4. Poznan, Poland. Sep. 1, '93. Interpol Number: E-108/6-1994

160 BECKER, Carl Ludwig Friedrich (1820-1900). *The Doge of Venice.* Oil on metal. 57.5 x 84.0 cm. Signed l/r. *N95.6.5. Poznan, Poland. Sep. 1, '93. Interpol Number: E-108/6-1994



160

165

161 BLUME-SIEBERT, Ludwig (1853-1929). *Street Musicians*, 1900. Oil on canvas. 50.0 x 70.0 cm. Signed and dated in u/r. *N95.6.1. Poznan, Poland. Sep. 1, '93. Interpol Number: E-108/6-1994

162 MORGENSTERN, Friedrich Ernst (1853-1919). *River Landscape.* Oil on canvas. 65.0 x 35.0 cm. Signed l/l. Depicting a greenish river under a cloudy sky, with tall grass growing on the left bank of the river. N95.6.3. Poznan, Poland. Sep. 1, '93. Interpol Number: E-108/6-1994

166

167

163 POORTEN, Jacobus Johannes van (1841-1914). *Still Life.* Oil on cardboard. 33.5 x 49.0 cm. Still life of fruit on a marble slab with a bunch of grapes, two peaches and a plum and plum stones at the right, a blue and white plate with a half-peeled lemon, half a plum and a glass of red wine on it. N95.6.6. Poznan, Poland. Sep. 1, '93. Interpol Number: E-108/6-1994

164 *Farm Scene*, circa 1850. Oil on canvas. 59.0 x 46.0 cm. Possibly by Olcminsten. Landscape depicting the yard in front of a peasant's house with a cow standing next to a well and a woman in folk costume. N95.6.7. Poznan, Poland. Sep. 1, '93. Interpol Number: E-108/6-1994

165 WINTERHALTER, Franz X. (1805-73). *Portrait of a Woman*, 1844. Oil on canvas. 140.0 x 95.0 cm. *N95.20.3. Wiesbaden, Germany. Mar. 19, '94. Interpol Number: E-153/8-1994

Italian, 16th Century

166 Titian (Tiziano Vecellio) (1490-1576). *Rest on the Flight into Egypt*, 1510. Oil on canvas. 18.0 x 24.0 in. *L95.80.1. Longleat House, Wiltshire, England. Jan. 6, '95. *Reward.*

167 VERONESE,CALLED, Bonifazio di Pitati (1487-1553). *Personification of Justice.* Oil on panel. 9.5 x 7.0 in. *L95.80.3. Longleat House, Wiltshire, England. Jan. 6, '95. *Reward.*

168

Italian, 18th Century

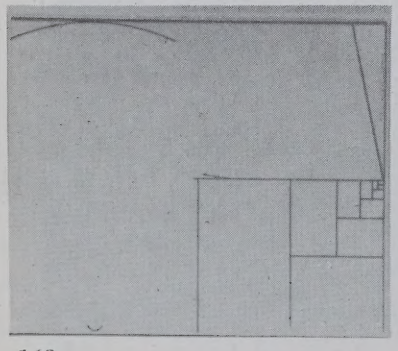
168 BATONI, Pompeo Girolamo, Attr. to (1708-87). *Allegory*. 120.0 x 90.0 cm. *N95.20.2. Wiesbaden, Germany. Mar. 19, '94. Interpol Number: E-153/8-1994

Japanese, 20th Century

169 ARAKAWA, Shusaku (b. 1936). *Beneath Untitled #3*, 1986. Acrylic on canvas. 217.2 x 186.7 cm. Signed l/r. *N94.422.10. Gladwyne, PA. Dec. 5, '94.

Mexican, 20th Century

170 LARTIGUE, Gerardo. *Figura con Fondo Grisaceo*, 1991. Oil and wax on panel. 65.0 x 40.0 cm. Signed u/r: Artiguel. *N95.12.1. Mexico City, Mexico. Nov. 15, '93.



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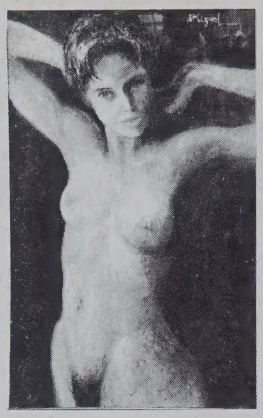


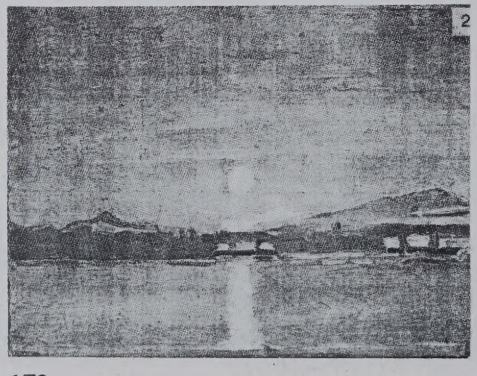
170

Russian, 19th Century

171 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *Seascape*, 1854. Oil on canvas. 36.0 x 45.0 cm. In shades of pink and blue., Signed l/r. May bear inventory No. 1844. N95.24.2. Moscow, Russia. Aug. 30, '93. Interpol Number: E-173/9-1994

Swiss, 19th Century

172 HODLER, Ferdinand (1853-1918). *Landscape: Moonlight on Lake Geneva*, 1881. Oil on canvas. 17.3 x 23.5 cm. Signed l/r. A lake in the foreground with a full moon in the center, low on the horizon, mountains in the background. *N95.18.2. Sarajevo, Bosnia-Herzegovina. Apr. 28, '93. Interpol Number: E-112/6-1994



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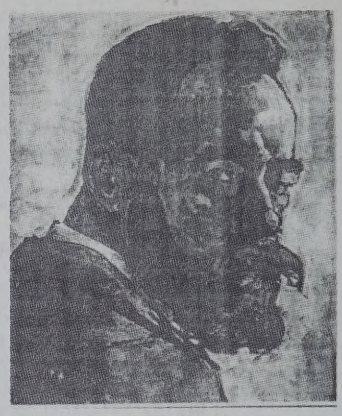


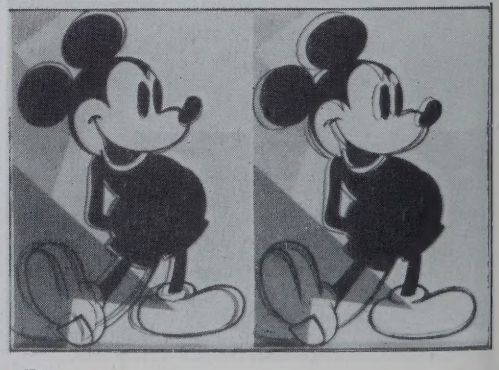
173

173 HODLER, Ferdinand (1853-1918). *Self-Portrait*, 1912. Oil on canvas. 37.0 x 28.5 cm. Signed on the verso and inscrtibed: A Madame Cerani, F. Hodler. *N95.18.1. Sarajevo, Bosnia-Herzegovina. Apr. 28, '93. Interpol Number: E-112/6-1994

Prints, Drawings

American, 20th Century

174 WARHOL, Andy (1928-87). *Double Mickey Mouse*, 1981. Screenprint on paper. 77.5 x 109.2 cm. Edition No.: 64/200. Two images of Mickey Mouse, side by side, on a ground with irregular geometric forms in blue, light orange, light green and pink. *N94.422.8. Gladwyne, PA. Dec. 5, '94.



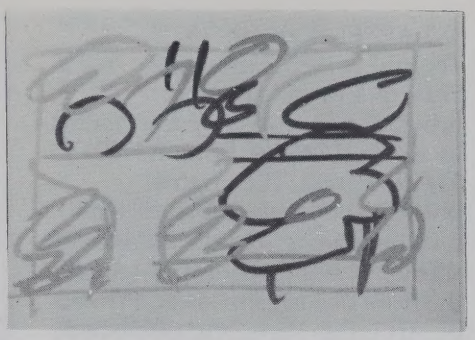
174

175

175 WARHOL, Andy (1928-87). *Marilyn (F. & S. 30)*, 1967. Silkscreen. 91.5 x 91.5 cm. Inscribed "A.P/" aside from the numbered edition of 250. Initialed in pencil on verso. Published by Factory Editions in 1967. Portrait of Marilyn Monroe with a bright pink face, light yellow hair against a blue ground. *N95.17.2. Minneapolis, MN. Dec. 26, '94.

176 WARHOL, Andy (1928-87). *Marilyn (F. & S.22)*, 1967. Silkscreen. 91.5 x 91.5 cm. Inscribed "A.P." aside from the numbered edition of 250. Initialed in pencil on verso. Published by Factory Editions. Portrait of Marilyn Monroe with a bright red face and yellow hair aginst a pink ground. *N95.17.1. Minneapolis, MN. Dec. 26, '94.

176



177

177 WESSELMANN, Tom (b. 1931). *Steel Drawing/Fast Sketch Still Life with Abstract Painting*, 1988. Enamel on laser cut steel. 152.4 x 238.7 cm. *N94.422.6. Gladwyne, PA. Dec. 5, '94.

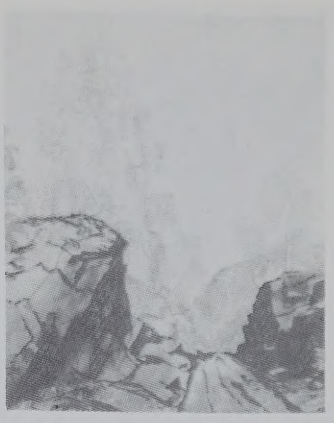
Bulgarian, 20th Century

178 OUZOUNOV, Detchko (b. 1899). *Nude*. Color wash on paper. 75.0 x 55.0 cm. Signed l/r. *N95.19.1. Vannes, France. Dec. 1, '85. Interpol Number: E-119/7-1994

Dutch, 19th Century

179 VORSTENBOSCH, T. *Saxophonist*. Lithograph. 100.0 x 60.0 cm. N95.32.28. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

178



180

180 WILHELMINA, H.K.H. Princess. *Mountain Landscape in Norway*. Lithograph. 46.0 x 42.0 cm. Signed: 1/1. Boulders represented in the foreground with a clump of trees in the background; all in an ethereal landscape. *N95.32.31. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

Dutch, 20th Century

181 APPEL, Karel (b. 1921). *#19 A Donkey Too Gentle for the Cruel Children*, 1978. Etching. 76.0 x 57.0 cm. From the suite "Circus", Vol. II. Signed in crayon. Edition No.: 83/130. Published by ABCD Editions, Paris. *N95.17.3. Minneapolis, MN. Dec. 26, '94.

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182 APPEL, Karel (b. 1921). *Tantrika 2*, 1985. Lithograph. 76.0 x 57.0 cm. Comprising five lithographs to illustrate five poems by Kenneth White. Edition No.: 38/75. Signed. The original portfolio of the suite includes the text, the poems, and the double slip sheets, with the poems printed on the front of each slip sheet. Printed by Art Litho, Paris, and published by Editions F.B., Paris. Text printed by François Da Ros, Paris. *N95.17.5. Minneapolis, MN. Dec. 26, '94.

183 GESTEL, Leendert Leo (1884-1966). *Belgian Farmers*. 30.0 x 40.0 cm. N95.32.10. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

184 GESTEL, Leendert Leo (1884-1966). *Hay*. Charcoal (?) on paper. 30.0 x 40.0 cm. *N95.32.9. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

185 SLUYTERS, J. C. B. (Jan) (1881-1957). *Baby*. Pencil and wash on paper. 50.0 x 60.0 cm. *N95.32.25. Nieuw-Vennep, The Netherlands. Oct. 19, '94. Interpol Number: 94-289454

English, 20th Century

186 COE, Susan. *Amandahla*, 1983. Graphite and collage on paper on. 137.1 x 106.7 cm. canvas. Signed and dated l/r: COE 83. *N95.36.1. New York, NY. Dec. 27, '94.

French, 19th Century

187 BOUDIN, Eugène (1824-98). *Beach Scene - Crinoline*. Pencil and watercolor on paper. 15.2 x 9.5 cm. Signed l/r: E.B. *N95.39.2. New York, NY. Jan. 1, '94.

188 MARQUET, Albert (1875-1947). *Figures in the Port of Marseilles*. Pen on paper. 25.4 x 19.0 cm. Signed: A.M. Sketches on a plain ground of several figures. *N95.39.3. New York, NY. Jan. 1, '94.

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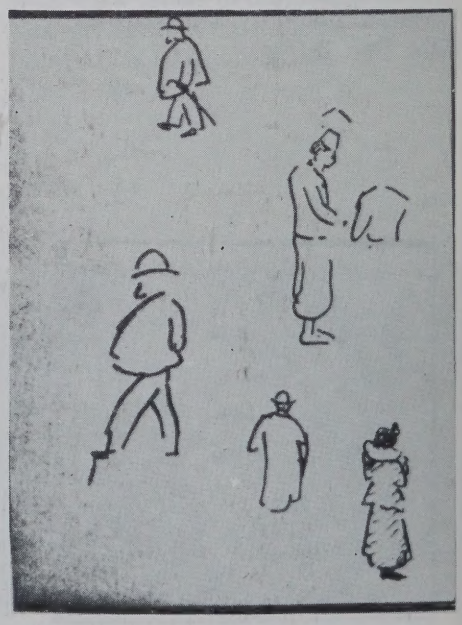
187



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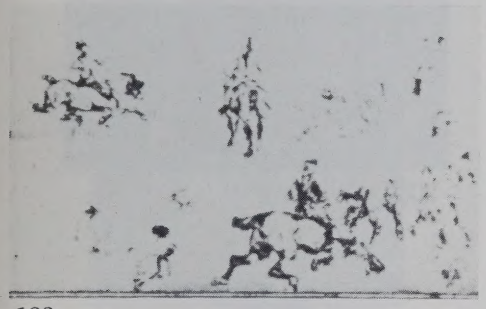

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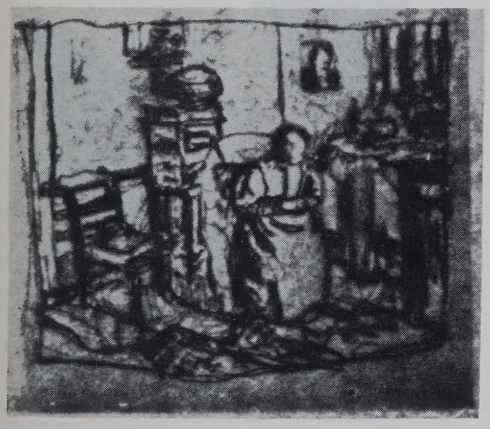

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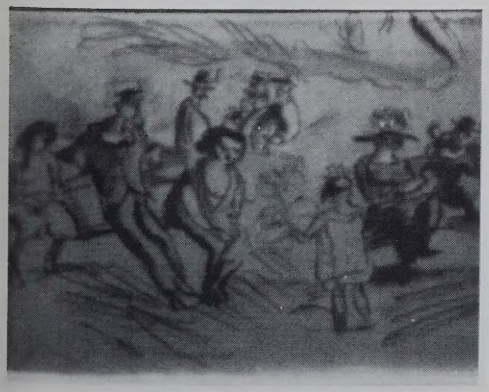

192

189 PISSARRO, Camille (1830-1903). *Self Portrait with Son, Rodor*. Pencil on paper? 8.9 x 15.2 cm. Signed l/l: C.P. *N95.39.4. New York, NY. Jan. 1, '94.

190 TOULOUSE-LAUTREC, Henri de (1864-1901). *Riders and Horses*. Pen on paper? 20.9 x 35.6 cm. *N95.39.5. New York, NY. Jan. 1, '94.

191 VUILLARD, Edouard (1868-1940). *Artist's Mother - Interior*. Pencil on paper? 9.5 x 10.8 cm. *N95.39.7. New York, NY. Jan. 1, '94.

French, 20th Century

192 PASCIN (CALLED PINCAS), Jules (1885-1930). *In the Park*. Pencil and watercolor on paper? 17.1 x 23.5 cm. Double sided. *N95.39.6. New York, NY. Jan. 1, '94.

Spanish, 20th Century

193 MIRO, Joan (1893-1983). *Le Soleil Ebouillante*, 1974. Etching, aquatint and carborundum. 105.2 x 67.9 cm. Signed in pencil and inscribed "E.A." aside from the numbered edition of 75. Published and printed by Maeght. *N95.17.4. Minneapolis, MN. Dec. 26, '94.

Sculpture

American, 19th Century

194 GRAUVOGEL, Joseph (1859-1908). *Dancing Putti*, 1900. Wood. 35.6 x 50.8 x 3.8 cm. *N95.8.1. Milwaukee, WI. Dec. 22, '94.

American, 20th Century

195 SCRIVER, Robert M. (b. 1914). *The Plainsman*, 1970. Bronze. Ht. 66.0 cm. Edition of 2. Inscribed: Peg Coe from Bob Scriver. Standing figure of Buffalo Bill.*N94.444.1. Cody, WY. Nov. 26, '94.

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Czech, 17th Century

196 *St. Ann and the Virgin Mary.* Polychromed wood. Ht. 65.0 cm. *N95.27.4. Dlouha, Pribram, Czech Republic. Dec. 2, '93. Interpol Number: E-92/6-1994

Czech, 18th Century

197 *The Four Evangelists.* Polychromed wood. Ht. 90.0 cm. *N95.13.1. Rataje, Kutna Hora, Czech Republic. Oct. 17, '93. Interpol Number: E-120/7-1994

198 *The Resurrection.* Polychromed wood. Ht. 46.0 cm. *N95.27.3. Dlouha, Pribram, Czech Republic. Dec. 2, '93. Interpol Number: E-92/6-1994

199 *Two bishops.* Polychromed and gilded wood. Ht. 105.0 cm. Two seated figures of bishops. Originally seated on top of the pulpit. *N95.13.2. Rataje, Kutna Hora, Czech Republic. Oct. 17, '93. Interpol Number: E-120/7-1994

Czech, 19th Century

200 *St. John of Nepomuk.* Polychromed wood. Ht. 43.0 cm. *N95.27.2. Dlouha, Pribram, Czech Republic. Dec. 2, '93. Interpol Number: E-92/6-1994

Dutch, 20th Century

201 DEKEMAN, Frans. *Apple Cup.* Bronze. Polished bronze with slight green patina of an abstract composition of tied bundles. *N95.34.5. Malden, The Netherlands. Oct. 21, '94. Interpol Number: 211094.0500.121

202 DEKEMAN, Frans. *Mid Summer.* Bronze. Depicting two heads, cheek to cheek, with necks rendered like driftwood. Brown patina. *N95.34.4. Malden, The Netherlands. Oct. 21, '94. Interpol Number: 211094.0500.121

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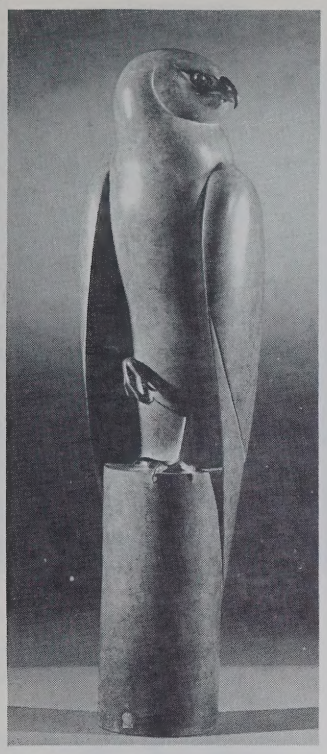
202



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203 DASHWOOD, Geoffrey (b. 1947). *Hen Harrier*. Bronze. Ht. 45.0 cm. Signed: Dashwood. Edition No: 1/12. *N95.42.1. New York, NY. Nov. 29, '94.

French, 19th Century

204 BUREAU, Léon (1866-1906). *Horses and a Jockey*. Bronze. Ht. 50.0 cm. *N95.2.3. Brussels, Belgium. Nov. 12, '94.

205 DEGAS, Edgar (1834-1917). *Walking Horse*. Bronze. 21.2 x 25.5 cm. Signed: Degas Fonte cire perdue A.A. Hebrard no. 10M Bronze with brown patina. *L94.815.1. Paris, France. May 30, '94.

French, 20th Century

206 DUCHAMP, Marcel (1887-1968). *Untitled*, 1963. Steel and wood. Ht. 110.0 cm. A "ready-made" manufactured by Hamilton in 1963.*N95.16.1. Stolen in transit between Lyons, France and London, England. Oct. 18, '93. Interpol Number: E-127/7-1994

German, 20th Century

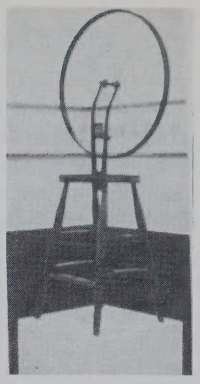
207 LEHMBRUCK, Wilhelm (1881-1919). *Head of "Kneeling Woman"* 1911. Bronze. Ht. 41.6 cm. *N95.41.1. Evanston, IL. Dec. 6, '94.

Polish, 17th Century

208 *St. Mark the Evangelist*, 1605. Polychromed wood. Ht. 40.0 cm. *N95.22.1. Torun, Poland. May 29, '94. Interpol Number: E-151/8-1994

Spanish, 20th Century

209 DALI, Salvador (1904-89). *Lincoln in Dalivision*, 1979. Platinum. 61.6 x 43.8 cm. Signed l/r. *N94.422.9. Gladwyne, PA. Dec. 5, '94.



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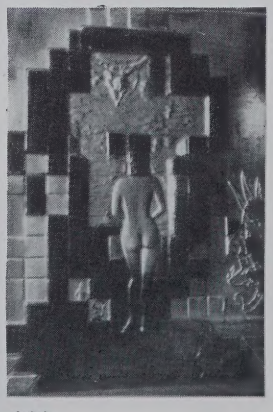
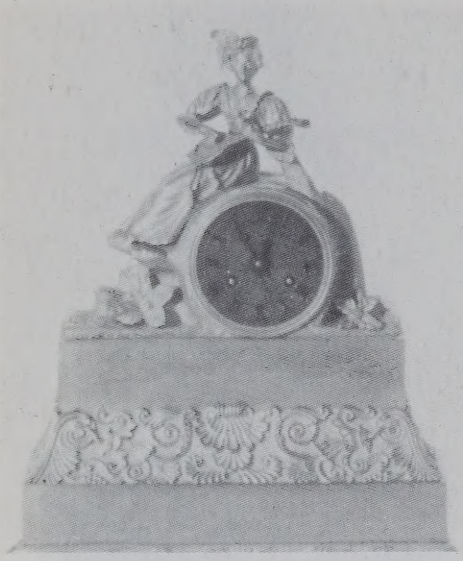


209

Decorative Arts



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212

Clocks, Timepieces, Watches

Dutch, 19th Century

210 Clock. Gilded bronze and wood. 30.0 x 26.0 x 10.0 cm. Clock with fire gilded bronze face plate beside which stands a seated woman playing a lute. *N95.33.1. Haarlem, The Netherlands. Oct. 20, '94. Interpol Number: 94-289406

211 Clock. Bronze and wood. 41.0 x 29.0 x 12.0 cm. *N95.33.2. Haarlem, The Netherlands. Oct. 20, '94. Interpol Number: 94-289406

212 Clock. Ebony and bronze. 55.0 x 27.0 x 13.0 cm. Case in ebony with fire gilded bronze ornaments; round worked clock face. *N95.33.3. Haarlem, The Netherlands. Oct. 20, '94. Interpol Number: 94-289406

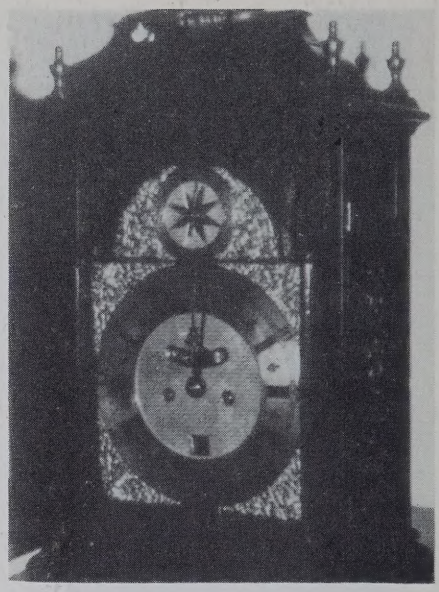
213 Table Clock. Gold, silver and wood. Signed "Van de Hagge Haage." *N95.30.4. Enschede, The Netherlands. Oct. 3, '94. Interpol Number: 94-275867

214 Wall Clock. Wood and metal. Signed "Schippertje". Decorated above the face plate with a city scene and water on which two boats sail; openworked tail. *N95.30.5. Enschede, The Netherlands. Oct. 3, '94. Interpol Number: 94-275867

Glass

English, 18th Century

215 Beilby-Beswick Workshop. Goblet, 1762. Glass and enamel. Ht. 25.0 cm. Armorial blue glass goblet by William Beilby. Enamelled in colors: one side bearing royal arms of George III of Britain, reverse, sailing shipwith legend above "Success to the African Trade of Whitehaven." Bowl on a double series opaque twist stem and conical foot. Damage to rim of foot. *L94.726.1. Whitehaven, Cumbria, England. May 21, '94. Interpol Number: E-111/6-1994



213

214

215

Antiquities

Icons

Russian, Century Unknown

216 *Abraham and Yahweh*. Oil on panel. 29.0 x 20.0 cm. With numerous holes originally used to attach the gold overlay. *N95.25.5. Brussels, Belgium. Oct. 1, '94. Interpol Number: E-194/10-1994

Liturgical Objects

Dutch, 18th Century

217 *Prayer List*. Polychromed wood. 90.0 x 78.0 cm. Prayer is a copy on a plaque of fired pine with four coats of arms. *N95.33.4. Haarlem, The Netherlands. Oct. 20, '94. Interpol Number: 94-289406

Tapestries, Textiles

English, 17th Century

218 Embroidered panel, circa 1680. Wool or silk and fabric. 243.8 x 243.8 cm. Two identical panels depicting standing figures of a king and queen in the center (possibly William of Orange and Mary or Charles II and Catherine of Braganza) beneath a canopy. The king holds a sceptre in his right hand and both figures wear crowns in a field of stylized flowering vines with pomegranates and other foliate forms, with scattered animals including a lion, a griffin, a peacock, a duck or swan, a pelican, and an antlered deer; earth at the bottom from which the flowering vine springs. *N95.35.1. Cross River, NY. Nov. 12, '92.

French, 19th Century

219 Felletin Manufactury. *Charles VII and Joan of Arc Arriving at Rheims*, 1878. Woo?. 275.0 x 390.0 cm. *N95.15.1. La Chaux-de-Fonds, Neuchâtel, Switzerland. Feb. 25, '94. Interpol Number: E-124/7-1994

Sculpture

Hellenistic, 4th Century, BC

220 *Head of a Woman*. Marble. Ht. 25.0 cm. May bear inventory No. 24. Head of a woman, most of lower face eroded, missing mouth and nose and part of right eye. *N95.21.1. Erdek, Turkey. Jan. 1, '83. Interpol Number: E-149/8-1994

Roman, 4th Century

221 *Torso of Eros (Cupid)*. Marble. Ht. 33.5 cm. May bear inventory No. 42. Late Roman period. Torso of a youth, missing head and legs just below beginning of the thigh *N95.21.2. Erdek, Turkey. Jan. 1, '83. Interpol Number: E-149/8-1994

218

219

Roman, Century Unknown

222 Unknown. *Head of a Man.* Marble. Ht. 35.0 cm. *N95.21.3. Erdek, Turkey. Jan. 1, '83. Interpol Number: E-149/8-1994

Objects of Art

Byzantine, 5th Century

223 Capital. Marble. Diam. 37.0Ht. 29.0 cm. *N95.1.1. Saraylar, Turkey. Feb. 28, '94. Interpol Number: E-128/7-1994

222

Coins

American, 19th Century

224 Twenty dollar coin, 1870. Gold. A 1870-CC twenty-dollar gold piece or double eagle, struck in the first year of operation of the Carson City, Nevada, mint. 3,789 pieces were struck, making it one of the rarest U.S. coins. The mintmark, "CC" is on the verso between the eagle's tail feather and the "NT" in the word "TWENTY." This coin is of the AU 55 level. There are two abrasions on the obverse (date side) of the coin: a long mark in the hair curls below the "ER" in the word "LIBERTY" in the coronet, and another smaller mark, next to the larger one, in the hair curls below the "T" in the word "LIBERTY." There are other scattered abrasions on each side of the coin including several toward the obverse rim between stars No. 2 and No. 5, and a small mark on the face of Liberty just below the eye. On the verso (the eagle side of the coin), there is what appears to be a lump of extra metal in the lower right part of the oval of stars below the word "WE" and to the lower right of the word "TRUST." *N95.4.1. Stolen in transit between New York, NY and Dallas, TX. Dec. 2, '94.

224

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

French, 18th Century

2 CHARDIN, Jean-Baptiste-Siméon (1699-1779). *Still Life with Apples, Silver Urn and Water Glass,* 1730. Oil. 48.3 x 60.9 cm. Signed l/r: Chardin. Stone ledge or table with a crack at the left side of the apron approximately 2.5-3 inches from the border. A silver urn with a domed lid in the middle of the table toward the back with a half-filled glass of water in front of it; three or four large red apples at right in the middle of the table; the table of a terracotta color; with a dark green background. With saber slashes (may be repaired) in upper right. N94.442.1. North Bergen, NJ. Apr. 26, '90.

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